



A  
BOOK  
OF  
SONGS

ETHELBERT  
NEVIN

G. SCHIRMER, Jr.

THE BOSTON MUSIC COMPANY

BOSTON, MASS.

ETHELBERT NEVIN.  
OP. 20

1. "A Fair Good Morn" . . . . . 3
2. Sleep, Little Tulip . . . . . 6
3. Every Night . . . . . 11
4. Airly Beacon . . . . . 12
5. When the Land was White  
    with Moonlight . . . . . 14
6. A Song of Love . . . . . 17
7. Nocturne . . . . . 20
8. Dites-Moi . . . . . 24
9. Orsola's Song (Par le Glaive) . . 26
10. In der Nacht . . . . . 30

BOSTON MUSIC CO  
BOSTON MASS.

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EINGETRAGEN IN DAS VEREINSARCHIV.

"A Fair Good Morn."

ETHELBERT NEVIN. Op. 20, No. 1.

Allegretto semplice.

Piano.



The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto semplice' and the dynamics are 'mf'.



The first system of the vocal melody and piano accompaniment. The vocal line begins with a whole rest followed by the lyrics "A fair good morn to thee, my love, A". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.



The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "fair\_ good morn to thee; And hap - py be thy path, my love, Tho'". The piano accompaniment maintains its rhythmic accompaniment.



The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "it\_ end not with me, Tho' it\_ end not with me." The piano accompaniment ends with a final chord and a fermata.

B.M.C. 256  
B.M.C. 257

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No

vows were ev - er spok - en, We've no fare - well to

say: Gay were we when we met, - love, We're part-ing just as

gay; We're part - ing just as gay. So

*ritard.*

fare - thee - well, a - while, my love, So fare - thee - well, a -

while, We have no part - ing sign to give, So

*con affetto.*

part we with a smile, So part we - with a smile.

(Manchester-1893.)

# "Sleep, little Tulip."

Eugene Field.

ETHELBERT NEVIN. Op. 20, No. 2.

Con moto.

Voice. The

Piano. *mf*

mill goes toil-ing slow-ly 'round, With steady and sol-emn creak,— And my

lit-tle one hears in the kind-ly sound The voice of the old mill speak.— While

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The sails are reefed and the nets are drawn, And over his pot of beer, The

fish-er a-against the mor-row's dawn, Lus-ti-ly mak-eth cheer. — He

mocks at the winds that ca-per a-long, From the far-off clam-'rous deep; — But



we, we love their lul-la-by song, Of "Sleep, lit - tle tu - lip, sleep!"

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are written below the vocal line.

A

*p*

The second system of the musical score. The vocal line has a rest followed by a half note. The piano accompaniment continues with chords. A section marked 'A' begins with a 2/4 time signature change. The piano dynamic *p* is indicated.

Dream - One comes to blank-et the eyes, That weari-ly droop and sink; While the

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features chords in the right hand and a bass line in the left hand.

old mill buf - fets the frown-ing skies, And scolds at the stars that blink....

O-ver your face the mist-y wings, Of that beau-ti-ful Dream - one sweep, — And,

*p dolce.* *più marcato.*

rock - ing your cra - dle, she soft - ly sings: "Sleep, lit - tle tu - lip, sleep!" —

*pp*

# "Ev'ry Night."

(A song for little boys.)

R. L. Stevenson.

ETHELBERT NEVIN, Op. 20, No. 3.

*Allegretto.*

Voice. Ev - 'ry night my pray'rs I say, And

Piano. *mf*

learn my les - sons ev - 'ry day, And ev - 'ry day that I am good, I have an or - ange

af - ter food. The boy that is not clean and neat, With lots of toys and

things to eat, He is a naughty boy, I'm sure, Or else his dear pa - pa is poor.

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(Quincy 1889)

# "Airly Beacon."

Rev'd Chas. Kingsley.

ETHELBERT NEVIN. Op. 20, No 4.

**Andante.**

**Voice.** Air-ly Bea-con, Air-ly Bea-con;

**Piano.** *p* *legato.*

Oh, the pleasant sight to see Shires and towns from Air-ly Bea-con,

While my love climbed up to me! Air-ly Bea-con, Air-ly Bea-con;

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Oh, the hap - py hours we lay Deep in\_ fern on

*P dolciss.*

2 Ped.

Air - ly\_ Bea - con, Court - ing thro' the sum - mer's day!

*cantando.*

Air - ly Bea-con, Air - ly Bea-con; Oh, the wea-ry haunt for me,

All a - lone on Air - ly Bea - con, With his ba - by on my knee.

*p*

(Quincy-1889.)

# "When the land was white with Moonlight."

Words by  
Anna Reeve Aldrich.

ETHELBERT NEVIN. Op. 20, No. 5.

Voice. *Lento; con amore.*

Piano. *p* *più cresc.*

2 Ped. \* Ped. \*

When the land was white with moon - light, And the air was

*p*

sweet with May: I was so glad that

*legatiss.*

Ped. \*

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B. M. C. 261

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Love would last — For ev - er — and a day: —

*dolciss.*

The first system of a musical score in A major (three sharps). It consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with a long note on 'ev' and a final note on 'day'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more static bass line in the left hand. The tempo/mood is indicated as *dolciss.*

When the land was white with moon - light,

*p*

The second system continues the melody. The vocal line has a melodic line with a long note on 'light'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more static bass line in the left hand. The tempo/mood is indicated as *p* (piano).

And the air was sweet — with May. —

*m.g.*

The third system concludes the melody. The vocal line has a melodic line with a long note on 'May'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more static bass line in the left hand. The tempo/mood is indicated as *m.g.* (moderato).

Now the land is white with win - ter, And the dead Love

laid a - way, I am so glad Life can not last, For

*p cresc.*

*cresc. molto.* *ff* *dim.*

ev - er and a day.

*mf* *p* *pp*



# A Song of Love.

Edmond Lock Tomlin.

ETHELBERT NEVIN. Op. 20, No 6.

Comodo.

Voice.

Piano.

saw a weep - ing maid - en A - search - ing in the morn For

Love, that's half a rose - bud, For Love, that's half a thorn. She

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sought him on the hill-top, And o'er the dew-y lea; But

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "sought him on the hill-top, And o'er the dew-y lea; But".

he was standing in the shade, Was wait-ing, waiting there with me! He

The second system of the musical score. The vocal line continues with the lyrics: "he was standing in the shade, Was wait-ing, waiting there with me! He". The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are: "he was standing in the shade, Was wait-ing, waiting there with me! He".

sang not in the mead-ow, He piped not near the stream, Nor

*cantando.*

The third system of the musical score. The vocal line continues with the lyrics: "sang not in the mead-ow, He piped not near the stream, Nor". The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are: "sang not in the mead-ow, He piped not near the stream, Nor".

hid in fern-y for - est, The dar - ling of her dream. He

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The lyrics are "hid in fern-y for - est, The dar - ling of her dream. He". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The system ends with a fermata over the final note of the vocal line.

lurked not in the pop - pies, He shene not in the sky; But

The second system of the musical score. The vocal line continues with the lyrics "lurked not in the pop - pies, He shene not in the sky; But". The piano accompaniment features more complex chords and a triplet in the right hand. The system ends with a fermata over the final note of the vocal line.

called to her from out my heart, And yet she passed him by!

The third system of the musical score. The vocal line concludes with the lyrics "called to her from out my heart, And yet she passed him by!". The piano accompaniment includes a first ending bracket in the left hand. The system ends with a double bar line.

(Paris\_1891

## Nocturne.

T. B. Aldrich.

ETHELBERT NEVIN. Op. 20, No 7.

Allegro appassionato.

Voice.

Piano.

*f*

*ff* *rapido possibile*

Up to her cham - ber win - dow, A

*sf*

*soave.*

slight wire - trel - lis goes: And up this Ro - me-o's

2 3 1

2 1 5 3 2

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B. M. C. 263

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lad - der Clambers a bold white rose. I

*dolciss.  
perdendosi.*

lounge in the i - lex shad - ows, I see my la - dy

*lusingando.  
legatiss.*

*cresc. poco a poco.*

lean Un - clasp - ing her silk - en gir - dle, The

*cresc. poco a poco.*

cur - tain folds be - tween. \_\_\_\_\_ She smiles at her white rose

*p*

lov - er, She reach - es out her hand \_\_\_\_\_ And

helps him in at the win - dow; I see it where I stand. \_\_\_\_\_ To her

*sempre cresc.*

*tenuto.*

red, red lip she holds him, And kisses — him — ma-ny a time: — Ah!

*ff passionato.*

me! 'twas he that won her, Be - cause — he

*dim.* *cresc.*

*con tutta la forza.*

dared — to climb! —

*fff*

*sec.*  
(Quasi, Fla. 1893.)

## Dîtes-Moi.

English text by  
Mrs. O. Boise.

ETHELBERT NEVIN, Op. 20, No. 8.

*Allegretto grazioso.*

Voice. *Dî - tes - moi belle en - chan - teres - se*  
Tell me, be - witch - ing maid - en,

Piano. *più/f* *mf* *mp*

Qui vous a don - né vos yeux? — Vos deux yeux si plein de tendresse, As -  
Whence come thy rare radiant eyes? — Far 'neath the waves, in sea's pearl-lined caves, Hast.

*Red.* \*

tres di - vin tom - bé dis cieux. — Dî - tes-moi belle en - chan - teres - se,  
found, there, such won - drous dyes. — Tell me, be - witch - ing maid - en,

*pp* *cantando.* *suivez.*

Qui vous a don - né vos yeux? —  
Whence come thy rare ra - diant eyes? —

*tendrement.* *più* *dolce. Red.* \*

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Quelle est la féé aux doigts de rose, Qui prit dans son é - crin pour  
 Deep in their depths, half o - pened buds, Twin dew - drops, like jew - els

*p* très doux. suivez.

vous; — Char - man - te fleur á peine é - close, Les deux ad - mir - ables bi -  
 shine; — What fair - y fair, hath placed them there, To spark - le with lustre di -

*legatiss. più cresc.*

joux? — Dî - tes - moi belle en - chan - teres - se,  
 vine? — Tell me, be - witch - ing maid - en,

Qui vous a don - né vos yeux? —  
 Whence come thy rare ra - diant eyes? —

*naïve.*  
*dolce.*

# Orsola's Song.

Chantez! la nuit sera brève.

Richepin.

ETHELBERT NEVIN. Op. 20, No 9.

*Lento, con espressione.*

Voice. *Chan - tez! la nuit se - ra*  
O sing! the night soon is

Piano. *p*

brê - - ve. — Il é - tait une fois un vieil hom-me tout noir, Il av-  
o - - ver. — There once on a time was an old man, all black, And a

ait un manteau fait — de rêve, Un cha-peau fait de bru-me du soir. Chan-  
hat all of dusk his head did cover; Wove of dreams was the cloak on his back. O

tez! la nuit se - ra brê - - ve.  
sing! the night soon is o - - ver.

*legatissimo.*

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Chan - tez! la nuit se - ra dou -  
O sing! the night will be mild.

ce. Le vieil homme tout noir en si - lence est ve - nu. On eût  
The old man, all black, now in si - lence draws nigh; One would  
*legatissimo, sans accent.*

dit\_ quil mar - chait sur\_ la mousse A pas lents et fur - tif, et pied  
say, he tip - toed toward the child O - ver moss - es, so soft - ly and

nu. Chan - tez! la nuit se - ra dou -  
shy. O sing! the night will be mild.

ce! — Chan - tez! la nuit se - ra bel - le, Le  
O sing! the night will be fair. — His

*très doux.  
dolciss.* *suivez.* *espressivo.* *pù*

vieil homme sou - rit à l'en - fant qui s'en - dort. Viens fer - mer sa pau - piere re -  
smile on its half o - pened eye-lids doth light, And hea - vi - ly on them doth

bel - le, Sable fin du som - meil sable d'or! Chan - tez! la nuit se - ra  
bear, — Dark end - ing of sleep! yet how bright! O sing! the night will be

*p dolce.*

bel - le. — Chan -  
fair. — O

tez! la nuit se - ra brê - - ve. Le vieil homme tout noir en si -  
sing! the night soon is o - - ver. The old man, all black, has in

lence a - pas - sé. Et voi - là sur les ai - les du rêve Que l'en -  
si - lence gone by; And, lo!— on dream-wings borne, doth hov - er The

fant dans l'az - ure est ber - cé. Chan - tez! la nuit se - ra brê -  
child thro' an a - zure sky. O sing! the night soon is o - -

*legatissimo.* *più cresc.* *très doux. dolci - - simo.*

ve. \_\_\_\_\_  
ver. \_\_\_\_\_

*p* *molto p* *più rit pp*

(Paris 1892.)

# In der Nacht. In the Night.

Graf Platen.

Energisch.

ETHELBERT NEVIN. Op. 20, No. 10.

Voice.

Piano. *f* *dim.*

*mf*

Wie rafft' ich mich auf In der Nacht, in der Nacht, Und  
I woke and a - rose in the night, in the night, And

*len marcato.*

fühl - te mich für - der ge - zo - - gen; Die Gas - sen ver - liess ich, vom  
forth in the darkness de - scend - ing, Left the streets with their watchmen, as

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Wäch-ter be-wacht, Durch-wan-del-te sacht In der Nacht, in der Nacht, Das  
 chance might in-vite, And found in my flight In the night, in the night, The

Thor mit dem go-ti-schen Bo-gen. Der Mühl-bach rausch-te durch  
 goth-ic-arched gate o'er me bend-ing The mill-stream roared in its

fel-si-gen Schacht, Ich lehn-te mich ü-ber die  
 rock-gir-dled might, I leaned on the bridge fall of

Brü-cke, Tief un-ter mir nahm ich der  
 yearn-ing; Be-low me the bil-lows swift

Wo - gen in Acht, Die wal - ten so sacht, In der  
 rushed from my sight, They has - tened their flight in the

Nacht, in der Nacht. Doch wall - te nicht ei - ne zu -  
 night, in the night. But nev - er one thought of re -

*meno mosso.*  
 rü - - - - - cke.  
 turn - - - - - ing.

*ritard.* *cantando.*  
*meno mosso.*

*2 Ped.* \*

Es dreh - te sich o - ben, un - zäh - lig ent - facht, Me -  
 A - bove me, all crowned with jew - els of light, The

*Ped.* \*



lo - disch - er Wan - deln - de Ster - ne, Mit ih - nen der  
stars ran me - lo - di - ous rac - es, And 'mid them the

*sehr ruhig.* *dolce.*

Mond in be - ru - hig - ter Pracht, Sie fun - kel - ten sacht In der  
moon in her splen - dor shone bright, They has - ten'd their flight, In the

*cresc.* *p*

Nacht, in der Nacht, Durch täu - schend ent - le - ge - ne Fer - ne. Ich  
night, in the night, Through in - fin - ite un - du - lent spac - es. I

*a tempo.* *p* *f*

blick - te hin - auf in der Nacht, in der Nacht, Ich blick - te hin - un - ter aufs  
lift - ed mine eyes in the night, in the night, A - gain I looked down where the

*f a tempo.* *marcato.* *cresc.*

Neu - e; O We - he! wie hast du die Ta - ge voll-bracht! Nun  
flume hid: A-las! to what end are life's sor - row and blight? With

stil - le du sacht In der Nacht, in der Nacht, Im po - chen-den Her-zen die  
pit - y requite, In the night, in the night. The heart's deep re-morse, fierce and

Reu - e.  
tu - mid.

2 Ped. \*

# COMPOSITIONS

BY ETHELBERT NEVIN.

PUBLISHED BY  
THE BOSTON MUSIC CO.  
G. SCHIRMER, JR.  
BOSTON - - MASS.

## SONGS FOR ONE VOICE.

### OP. 2. A SKETCH BOOK n. 1.25

A Group of Songs and Piano Pieces: 1. Gavotte.  
2. \*Im wunderschönen Monat Mai. 3. Love Song.  
4. \*Du bist wie eine Blume. 5. Berceuse. 6. \*Lehn  
deine Wang. 7. Serenata. 8. \*Oh, that we Two were  
Maying! 9. Valse Rhapsodie. 10, 11, 12. \*Three  
songs from R. L. Stevenson's "Child's Garden of  
Verses." 13. \*The Night has a Thousand Eyes (mixed  
voices, violin obligato).

\* Vocal numbers.

### OP. 3. Three Songs with accompaniment of Piano, Violin and 'Cello. Two editions. Soprano or Tenor, Mezzo or Baritone.

- |                                   |     |
|-----------------------------------|-----|
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| 2. ONE SPRING MORNING             | .75 |
| Do. with Piano accompaniment      | .60 |
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- |  |     |
|--|-----|
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- |                                |     |
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- |                                   |     |
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1. A Fair Good Morn. 2. Sleep, Little Tulip.  
3. Every Night. 4. Airy Beacon. 5. When the Land  
is White with Moonlight. 6. A Song of Love. 7. Noc-  
turne. 8. Dites-Moi. 9. Chantez! la Nuit sera brève.  
10. In der Nacht.

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- |  |     |
|--|-----|
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- |  |     |
|--|-----|
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4. Du bist wie eine Blume. 5. \*Berceuse. 6. Lehn  
deine Wang. 7. \*Serenata. 8. Oh, that we Two were  
Maying! 9. \*Valse Rhapsodie. 10, 11, 12. Three  
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- |  |     |
|--|-----|
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- |                  |      |
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English Songs (3), Op. 17 (complete), n .75

1. End of the Day. 2. Come, Little Blossom. 3. When May was Young.

French Songs (3), Op. 18, Sop. or Ten., Mezzo or Bar., (complete), n .75

1. L'Agonie (Anguish). 2. Soupir (A Sigh). 3. Peu de Chose (Our Life is Vain).

German Songs (4), Op. 23 (complete), n .75

1. Ade (Farewell). 2. Unverstanden (Misunderstood). 3. Sei Still (Be Still). 4. Mein Herz Ging Auf die  
Wanderschaft (My Heart a-wandering Went).

I Cannot Help Loving Thee, Sop. or Ten., E, Mezzo in D flat, Alto or Bar., C, .50

In Dreamland (*En Sourdine*), Sop. or Ten., F, Mezzo or Bar., E flat, .40

Miller's Quest, Alto or Bass, E flat, Mezzo or Bar., F, .75

My Lady's Eyes, Sop. or Ten., F, Mezzo or Bar., D, .40

Oh, Like a Queen, Sop. or Ten., D, Mezzo or Bar., C, .50

O say, my heart (*Dis moi, mon coeur*), Duet—Sop. and Alto, .50

Our Life is Vain (*Peu de chose*), Op. 18, No. 3, Sop. or Ten., G, Mezzo or Bar., F, .40

Roumanian Gypsy Song, I., Sop. or Ten., F, Mezzo or Bar., D flat, .50

Roumanian Gypsy Song, II., Mezzo or Bar., A minor, .50

Roses, Roses, Sop. or Ten., G flat, Mezzo or Bar., E, .50

This is the Hour (*Apaisement*), Sop. or Ten., B, Mezzo or Bar., A flat, .50

Upon a Winter Morning, Sop. or Ten., D minor, Mezzo or Bar., C minor, .25

When I Wait at the Bars for Nell, Op. 21, No. 2, Sop. or Ten., G, Mezzo or Bar., F, .50

When Phyllis Comes, Sop. or Ten., D, .50

Where Blooms the Rose, Sop. or Ten., F, Mezzo or Bar., D, .50

With Rue My Heart is Laden, Op. 21, No. 1, Mezzo or Bar., E minor, .40

Wonder Songs (6), Op. 19 (complete), n .75

1. A Belated Violet. 2. The First Rose of Summer. 3. The Three Robbers. 4. Heroes.  
5. The Elf and the Dormouse. 6. A fable.

Woodland Lullaby, Mezzo or Bar., D flat, .50

THE BOSTON MUSIC COMPANY,

G. SCHIRMER, Jr.

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